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The Etching of Landscapes

by

Henry Winslow

With Two Original Etchings

by

Franklin T. Wood
Allen Lewis

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by
Chicago Society of Etchers
4316 Greenwood Avenue
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This book is issued by the Chicago Society of Etchers for its associate members. It encloses two signed etchings: one entitled "The Dry Brook," by Franklin T. Wood, of Boston; and "The Dead Oak," by Allen Lewis, of Brooklyn. These plates were selected by the Executive Board from ten etched by members and submitted for this purpose. After two hundred and fifty copies were printed the two plates were destroyed, and no copies are for sale. The book is limited to two hundred and fifty copies and type distributed.

ENTHRONED in the Far East, landscape painting has always been considered by the Chinese to be a higher form of art than figure painting. In Europe the reverse is true, and it is perhaps not too fanciful, to regard this as owing to the difference between the Eastern and Western idea of man's place in the world. The European regards himself as the center of the universe, the inheritor of the earth—not, as he is regarded in the East, merely one of the myriad manifestations of the Creator. Viewing this idea pictorially, we have on the one hand, the central human figure posed against the world as a background, on the other, a vast landscape filled with small figures.

Turning now to our Western art, we find that it is, in its beginnings, a kind of graphic description of life, which represents the various activities of man, fighting, hunting, dancing, feasting, with perhaps the most summary portrayal of his surroundings. The suggestion of landscape, where it occurs in this early work, depicts the setting, as it were, of the primitive stage where the actors played their parts. From this crude beginning, a long series of inventions and discoveries, of conquered difficulties and acquired experiences, bring us to those rare and jewel-like landscapes which form the back-

grounds of the Biblical scenes portrayed by the Flemish and Italian Primitives.

This takes us to the close of the Fifteenth Century and to Titian, who may fairly be considered the inventor of modern landscape. In his work we find all the elements with which we have since become so familiar—the varied foregrounds and the balanced masses of trees, the broken skies and illuminated distances. A century later, in the line and wash landscape drawings by Rembrandt, in which the Chatsworth collection is so rich, which reveal a quite different outlook, we have another fertile source of inspiration. Certainly to these no less beautiful, if more humble works, the debt of the landscape etcher is great.

Turning now to etching, we note that its birth, about 1500, was contemporaneous with an already highly developed landscape art, so that the history of landscape etching becomes the study of the rendering, in terms of etching, of ideas and conventions, conceived and invented by landscape painters. Just as the essentials of landscape painting were discovered by figure painters, so were the elements of landscape etching originated by figure etchers whose landscape backgrounds derive in turn from the contemporary landscape painters. Most of the great etchers, noted in this miniature monograph, were great painters and often, as in the plates of Claude

and Corot, we shall see the tendency of the artist to think in terms of paint, even with needle in hand.

It is important, at this point, to indicate the most characteristic quality of etching and the one which makes it so suitable a medium for the rendering of landscape. This is the fluency of line of a needle passing through the film of wax and over the smooth surface of the plate as easily as a finger writing on the wet window-pane. To realize the fitness of such a line, one has but to consider the forms of which landscape is composed, and how free and varied are the shapes of trees and clouds, compared to the geometrical patterns architecture presents or to the relative exactness of contour exhibited by the human figure. The very waver of this delicate and even line is suggestive of far spreading horizons, of the folds of distant hills and wind-swept skies.

Let us now look at some of the most distinguished examples of our art that the past has bequeathed to us. In the first quarter of the Sixteenth Century, working in Germany and following close upon Dürer, a group of men, which included Beham, Lautensack, Altdorfer and Hirschvogel, may be considered the pioneers of etching.

A landscape by Hirschvogel, which is in the British Museum, may be taken as typical of the school. It represents a river, wooded hills in the distance and on

the right a road winding through a mediaeval city gate, while on the left a tree passes out of the plate. Simple in treatment, being little more than outline, it is yet full of charm and suggestive in spite of its mannerisms. In style, it suggests pen drawing, which may be partly owing to the use of an iron plate, common at this time, since the surface may well have been rather rough.

In general, it may be said that the etched work of this group has little to distinguish it from their drawings. Its claim to our affections lies principally in its possession of qualities common to all the art of that time.

In Italy, Parmigiano was etching at this period, but his work and that done by his followers was from the figure. Indeed, Italy has contributed but indirectly to the development of landscape etching, her great masters of the craft having devoted themselves to architecture.

In the Netherlands, the Brueghels, Hans Bol and Paul Bril etched some landscapes which have been described by Mr. Hind as "bizarre in character and meagre in line."

In France, as the century draws to a close, we have to notice Jacques Callot and Claude. The former scarcely comes within the scope of this article, since his landscape was secondary in interest, his most important work consisting of plates crowded with figures. Technically, he is noteworthy for his use of engraving mixed with etch-

ing and for his employment of repeated bitings. The latter, born in 1600, is known to the world as a great painter and the forerunner of Turner. Although a contemporary of Rembrandt, he owes nothing to the great Dutchman. He passed his youth in Rome and the forty odd plates which he etched from 1630 to 1663 are full of the spirit of classic romance. Amateurish as they are in biting and somewhat lacking in a feeling for structure, they are altogether delightful in their freedom of line, the sense of light and air which pervades them. Birds inhabit the great plume-like trees under which peasants dance to the sound of pipes. Claude Lorrain's plates are the first which we have noted that are typical of much of the work of later painter-etchers. That is, the line, though free, is at times insignificant and indiscriminate, the exact reverse of what is to be remarked in the work of many engraver-etchers where the line is apt to be stiff and over emphasized.

There remains to mention Wenzel Hollar, born in 1607, who worked in many countries and left many tiny landscapes executed with a firm, graver-like line which show none of the influence of the master who was his senior by a year.

In Holland, the van de Veldes etched landscapes, stiff in treatment, but their contemporary Hercules Seghers was quite free in his handling and had the honor to have one

of his plates used by Rembrandt, who left Seghers' work to serve as the background of one of his own subjects.

In Rembrandt, we have at once the measure of all subsequent etching. Before the work of his needle, we are enchanted and mystified, awed and baffled. Like all supreme works of art, they escape any final analysis. They are pervaded with a naive piety, a homely beauty and a profound humanity and are executed with a technical skill which would be dazzling, were it not so sincere.

The weight of an immense personality, the vision of a divinely inspired dreamer and the grasp of form of a great realist have all gone into the making of his plates, and, if these qualities are more obvious in the figure compositions, they give to the landscapes with which we are here concerned their extraordinary distinction. They were etched almost entirely in the thirteen years subsequent to 1640 and one imagines most of them to have been done directly from Nature. Whether or no, they possess that vitality which we associate with living organisms and also a poetical quality, an imaginative insight which we feel to belong to works of a great composer.

Fromentin found all of Rembrandt's qualities in his etchings and La Farge says "A few scratches of his will make the earth sink or rise, remain solid, or be covered with water—no longer, in fact, be ink and paper, but light and air and shadow and varying form."

After Rembrandt we have the deluge of little masters. First come the immediate successors, the school of Rembrandt, who need not detain us, then the masters of genre, and among these some landscapists, Jan van Goyen, Herman Saftleven and Allart van Everdingen. An etching by this last, which is in the British Museum, will serve to illustrate the qualities and defects of this group. On the left are some black rocks; a road, on which are four small figures, begins on the right and passes to the left. The middle distance, which is generally gray, is occupied by a romantic castle and some trees, while in the distance a line of mountains stands out against a sky lightly cross-hatched. It is pleasant and conventional; the line is somewhere between the stiff engraver manner of the van de Veldes and the eloquent fluency of Rembrandt. In the work in the sky and in the tufted trees of the middle distance, we see the pen drawing tradition.

On the whole, what is true of this etching is true of the whole school—there is a truth to fact and a robustness of achievement which scarcely atones for a commonplace outlook. The few tree studies made by Ruysdael do not do justice to that sombre and powerful personality, whose painted landscapes have a certain placid grandeur far removed from the coarseness of much of the work by the little Dutchmen. Nevertheless, these plates are full of the evidence of his grasp of tree structure and in many ways anticipate the work of Rousseau.

Another group of Dutch etchers, Nicolaes Berchem, Jan Both, Bartholomeus Breenbergh, among others, settled in Rome in the second half of the Seventeenth Century and their work is on the border-land between genre and landscape. Peasant life and animal life, with a background of landscape, is their theme but the mixture of Dutch realism with the conventionalized idealism of the late Italians was unproductive, and their work has neither the charm of Claude nor the vitality of Ostade.

The Eighteenth Century adds almost nothing to our list of landscapes. The Century of Watteau, of the host of brilliant engravers whom he inspired, of the great Italian architectural etchers, of Goya and Blake, produced almost no landscape etching, but the commencement of the Nineteenth Century saw the rise in England of an indigenous school of landscape painting which was to leave its mark on landscape etching.

Crome and Cotman made many etchings, most successfully when they used the soft ground process, and Andrew Geddes, whose landscapes are directly inspired by Rembrandt. From this time dates the wide use of dry-point, which has ever since been largely used by English artists, not merely to enhance the effect of an etching, but as a rival method.

Among these early Nineteenth Century artists, the most

gifted was Turner. His etched plates were done almost entirely for his Liber Studiorum and were designed to be finished in mezzotint, yet even in the early etched states they are superb. "The Junction of the Severn and the Wye," to instance one of the most beautiful, has a real nobility of style and recalls in its harmony of lines and its breadth a drawing by Titian.

With the death of Turner the center of interest moves to France, to the forest of Fontainebleau. There, in the village of Barbizon, which they were to immortalize, Rousseau, Daubigny, Jacque and Millet were painting and etching. Turning, for their inspiration, to nature and to the life that is close to it, it was natural that they should continue in the traditions of the Dutch school of genre painting.

In Jacque, the most prolific etcher of the Barbizon school, the likeness to Ostade is obvious, but the Frenchman's line is far more fluent and expressive as the spirit of his best work is more idyllic.

Millet, the noblest of the group, was not a landscape etcher, but Rousseau and Daubigny produced plates which are strong, vigorous and sincere renderings of the gnarled trees and wooded stretches of the forest of Fontainebleau. The line is apt to be short and, especially in Daubigny's work, there is often a lack of economy of method.

Corot, who is usually associated with this school, produced some fifteen plates which please us more as the expression of an exquisitely gifted temperament than as successful etchings.

From these French artists we pass to one who, though French by birth, spent most of his life in England, Alphonse Legros. Born in 1837, he was a pupil of the École des Beaux Arts but in 1866 he settled in London where he died in 1911, after a life spent largely in teaching. He was a prolific etcher, both of portraits and landscapes and figures and though his work was little known and less sought after by the collectors of his day, it is not too much to say that Legros was one of the six greatest etchers the world has ever produced.

There is much of Millet's simple grandeur in his work with the same intense sincerity which becomes at times almost morbid in the later master. On the other hand Legros was a consummate draftsman, as his portraits testify, and the soundest of technicians. Many of his landscapes are executed in dry-point and suggest the influence of the earlier Impressionists in their rendering of atmosphere, somewhat at the expense of structural quality.

Born three years before Legros, Whistler has so long occupied the center of the stage of modern etching that it is difficult, even now, more than ten years after his

death, and the dust of controversy has a little settled, to estimate his work fairly. The few landscapes which he etched, belong, for the most part, to his late manner, and are, in a sense, hardly to be termed landscapes at all, as far as the interpretation of any given scene is concerned. They are rather the delightful arrangement of groups of exquisitely sensitive lines, most skillfully printed on beautifully toned paper. While there is no doubt about the originality of Whistler's outlook, if we compare him with Legros, we find an extreme elegance of manner instead of the Frenchman's nobility of style, and a most inferior draughtsmanship. In spite of Whistler's debt to the Japanese and his affinities, he is essentially a modern in his dependance on the resources, and it may be added, on the limitations, of his own individuality. No note has been made here of the early French Set and the Thames Set, because they do not include anything that can be fairly called a landscape, but it is these which may well justify, in times to come, his claim to a place among the great etchers.

The third of the notable etchers of this period is Seymour Haden, who is above all a landscapist. With a less fine artistic temper than Legros or Whistler, he was a keen observer and a great student of Rembrandt; indeed much of his work is in Rembrandt's handwriting, so to speak. He was also a marvellous technician and it is to be

doubted if anyone ever carried as far the interpretation, with the needle, of varying types of foliage. Perhaps the most beautiful of all his etchings is "A Tipperary By-Road" with its superb rendering of stately trees.

With the passing of this trio of great etchers, we approach the men of today and pause. Many of the most distinguished of these artists are still young men and the criticism of one's contemporaries is, if frank, painful, cutting across lines of old friendship and comradeship; if discreet, rather futile.

There are many men and some women, whose names occur to one, who are doing delightful work, interesting as the expression of individual qualities rather than as indicating any new development of landscape etching.

In general, it may be said, that the body of modern etchings, beginning with Whistler, shows an art based on observation, rather than on an imaginative conception of life modified by the traditions of the old masters, traditions which arising in the childhood of the human race, persisted to the day of Turner.

Henry Wilson
London

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